

# MUSICA ANTIQUA LATINA

## Program proposals

1

### VIVALDI project - CONCERTANTI

---

One, none, thousand Vivaldi: the Enigma of a polyhedric figure, immersed in a kaleidoscope of styles that converge in the international port of the Serenissima Republic of Venice.

The cosmopolitanism of the city flows in his works, in a stylistic vocabulary that is tinged with exotic and Levantine colors from the East, with the European baroque forms.

Born and lived his life in the multiethnic neighbourhood 'Riva degli Schiavoni', namely Slavic, near San Giovanni in Bragora, among the Greeks, Dalmatians, Wallachians, Turks, his imaginative inventiveness grew limitless.

In the infinite variety of countless compositions, we can highlight the use of rustic melodies, irregular rhythms, rarefied atmospheres, tzigane virtuosity.

This Vivaldi Project Concertanti outlines an alternative path, among unpublished works such as the Symphony RV125 Anh.56, preserved in the Berlin Historical Archive works in which we can appreciate the look towards the Germanic language, or splendid seventeenth-century passacailles with Neapolitan influences.

#### PROGRAM

##### Antonio Vivaldi (1678 - 1741)

Sinfonia RV 125 Anh. 156  
*Allegro Adagio Allegro*

Concerto RV 517  
*Allegro Andante Allegro*

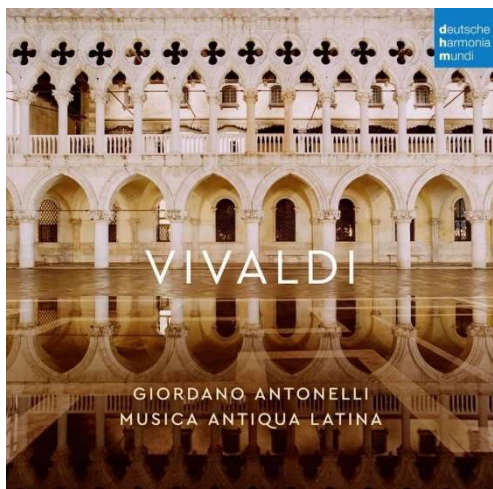
Mandolin Concerto RV 425  
*Allegro Largo Allegro*

Chamber Concerto RV 96  
Flute, Violin, Bassoon, and Basso Continuo  
*Allegro Largo Allegro*

Cello Concerto RV 413  
*Allegro Largo Allegro*

Sinfonia RV168  
*Allegro Andante Allegro*

Cello Concerto RV 405  
*Allegro Adagio Allegro*



**NUOVA USCITA DISCOGRAFICA**  
**"VIVALDI CONCERTOS & SINFONIAS"**  
**The Sound of Venice**

Sony Music - Deutsche Harmonia Mundi (2021)

VIDEO PROMO:

[https://youtu.be/7xELMx\\_i5EM](https://youtu.be/7xELMx_i5EM)

2

---

## OTTOMANIA

---

### Venice and the East in XVI century, a musical journey

**Ensemble MUSICA ANTIQUA LATINA**

Giordano Antonelli, *Lyra greca*

Gianni La Marca, *Viola da Gamba*

Peppe Frana, *Lavta & Tanbur*

Christos Barbas, *Flauto Ney*

VIDEO: <https://youtu.be/KcIg398L6kI>

A view of the music and the oriental cultural transitions in the great Venetian port, the Ottoman echoes through the documents of venetian travellers Dona 'and Toderini, the *Codex Caioni*, the journey of a Jewish melody 'la mantovana', from '500 up to the Haktivha, Israel national hymn. A border program, a Greek Lyra, to draw the sound of the Adriatic world, in a city, Venice, exposed to the currents of the great empires of the east.

### PROGRAM

**Salomone Rossi Hebreo (1570-1630)** Sonata in dialogo (Venezia, 1623)

**Wojciech Bobowski - Alī Ufqī Bey** - alias Albertus Bobovius (1610-1675) Nikriz Pesrev

**Dimitrie Kantemir (1673 - 1723)** Der makām-ı Hüseyinī Sakil i Ağa Rızā - Anonyme

**Dario Castello (1590 -1658)** Sonata II a canto e basso

from "*Sonate concertate in stil moderno. Libro secondo a una, due, tre, quattro voci e Basso Continuo (Venezia 1629)*"

**Giovanni Battista Toderini (Venezia 1787) / Mençhuk Mansur Ney** Concerto Turco nominato Izia Semaisi

Hicaz Son Yuruk Semai  
Codex Caioni (Transilvania, 1646) Chorea  
Buhurizade Mustafa Itri (1640 - 1712) Buselik Beste  
Biagio Marini (1594 -1663) Carul cu boi (tradiz.Romania) / Hatikvah/  
La mantovana / Sonata sopra Fuggi Dolente Core  
*from "Sonate, Symphonie, Canzoni, Pass'emezzi, Baletti, Corenti, Per ogni sorte d'Istrumenti"*

3

## ALBA MARYAM PROJECT & OTTOMANIA

---

Alba Maryam project is a cross-over, visionary, musical journey on the footprints of Maryam an-Nāşiriyya, sacred icon for Islam, known in the Christian and Judaic world as Mary of Nazareth.

Alba Maryam project is a unique production of MUSICA ANTIQUA LATINA, a meeting project of styles, instruments, ages, cultures, blending together Ancient European and Oriental traditional music from the Mediterranean and the East.

"O Maryam, indeed Allah has chosen you and purified you and chosen you above the women of the worlds." Quran, 3 - 42:43.

Music of the Hispanic cantigas de Santa Maria, Armenian chants, Sephardic songs, Sufi Islamic hymns to Maryam, Ottoman makamat, magically transform into their original roots.

"Chanting the Mediterranean, medieval, middle-eastern heart, the only separation being the oblivious salted water of the Mediterranean Sea! "

VIDEO: <https://www.youtube.com/watch?v=lmtgyFYlgvo&feature=youtu.be>



## ARCANGELO CORELLI BOLOGNESE

---

### Trio sonatas of the XVII Century in Emilia

4

#### Ensemble MUSICA ANTIQUA LATINA

Olivia Centurioni, *baroque violin*

Gabriele Politi, *baroque violin*

Giordano Antonelli, *baroque cello*

Francesco Tomasi, *theorbo - baroque guitar*

Andrea Buccarella, *organ, harpsichord*

VIDEO: <https://youtu.be/BaCLBA28ZmA>

VIDEO: <https://youtu.be/9JDa4I1Ro7I>

#### PROGRAM

**Giovanni Battista Bassani (1650-1716)** Trio sonata in D major  
(from *Scelta delle Suonate A. due Violini, raccolte da diversi Eccelenti Autori In Bologna, per Giacomo Monti, 1680*)  
*Allegro - Presto - Adagio - Vivace*

**Maurizio Cazzati (1616-1678)** Ciaccona op. 23 (Bologna, 1660)

**Arcangelo Corelli (1653-1713)** Ciaccona op. 2 n. 12

**Giovanni Maria Bononcini (1642-1678)** Trio sonata in G minor  
(from *Primi frutti del giardino Musicale a due Violini di Gio: Maria Bononcini In Venetia, 1666*)  
*Allegro - Adagio - Presto - Grave - Allegro*

**Arcangelo Corelli (1653-1713)** Trio sonata op. III n. 5  
*Grave - Allegro - Largo - Allegro*

**Floriano Maria Arresti (1667-1717)** Ricercare

**Giuseppe Torelli (1658-1709)** Sonata in D  
*Allegro- Largo - Allegro*

**Domenico Gabrielli (1659-1690)** Balletto Op.I nr 4 (Bologna, 1684)

**Giovanni Battista Vitali (1632-1692)** Balletto (Bologna, 1686)  
Il primo violino suona in C; il secondo violino in 12/8; il Violone in 3/4

**Arcangelo Corelli (1653-1713)** Trio sonata op. 3 n. 11  
*Grave - Presto - Adagio - Allegro*

**Anonimo - Trio sonata in C**  
*Allegro - Adagio - Allegro*

## THE DARK SIDE OF GOLDBERG VARIATIONS

---

**Giordano Antonelli** *bass-violin*  
**Gianni La Marca** *viola da gamba*  
**Giancarlo De Frenza** *violone*  
**Andrea Buccarella** *cembalo*

5

VIDEO: [https://youtu.be/j1\\_dkhoQAPE](https://youtu.be/j1_dkhoQAPE)

**The Dark Side of Goldberg Variations** is an alternative version of the famous **ARIA with diverse variations BWV 988**, which enhances the nighty and dreamlike sound of its original purpose, the diversion to the terrible insomnia of Count Kaiserling.

Presented in a premiere performance to the audience of the Goldberg Festival (Poland) and at other Italian venues, has received outstanding critics for the richness of colours and for remarkable musicological research realized by the project.

The Bass-violin, the Viola da Gamba, the Violone and the Cembalo resonate together in the lower register, spreading the magnificent polyphonia of the masterwork.

Passepied, Gavotte, French Ouverture, Toccata, Sarabande, and further dances stand out as the true speaking forms of the baroque and rhetorical dictionary contained in the Variations.

Musica Antiqua Latina is adopting a diversified combination for each variation, for a more coloured yet historical solution of the entire cycle.

Furthermore, the bass consort is returning the usual mental and hypnotic cliché to the inner peace and spiritual harmony of the piece, mark of an *ars perennis*, that is quietly speaking throughout the music of Johann Sebastian Bach.

### PROGRAMME

**Johann Sebastian Bach (1685-1750)**      *Aria mit verschiedenen Veränderungen*  
*Aria*  
*Variatio 1*  
*Variatio 2*  
*Variatio 3 Canone all'Unisono*  
*Variatio 4*  
*Variatio 5*  
*Variatio 6 Canone alla Seconda*  
*Variatio 7 al tempo di Giga*  
*Variatio 8*  
*Variatio 9 Canone alla Terza*  
*Variatio 10 Fughetta*  
*Variatio 11*  
*Variatio 12 Canone alla Quarta in moto contrario*  
*Variatio 13*  
*Variatio 14*  
*Variatio 15 Canone alla Quinta. Andante*  
*Variatio 16 Ouverture*  
*Variatio 17*  
*Variatio 18 Canone alla Sesta*  
*Variatio 19*  
*Variatio 20*  
*Variatio 21 Canone alla Settima*  
*Variatio 22 alla breve*

*Variatio 23*  
*Variatio 24 Canone all'Ottava*  
*Variatio 25 Adagio*  
*Variatio 26*  
*Variatio 27 Canone alla Nona*  
*Variatio 28*  
*Variatio 29*  
*Variatio 30 Quodlibet*  
*Aria da Capo*

6

---

**GIANCARLO DA FRENZA**, Violone, is the principal Violone of Il Giardino Armonico, he teaches at the Music Conservatory "Luisa d'Anuzzio" in Pescara. He performs concerts in major Festivals worldwide.

**ANDREA BUCCARELLA**, Cembalo, graduates cum laude in harpsichord and historical keyboards under Enrico Baiano (2016). In June 2018 he will obtain his master's degree in harpsichord at the Schola Cantorum Basiliensis under the guidance of Andrea Marcon. An intense concert activity, both as soloist and as member of orchestras and chamber ensembles, brought him to perform in important festivals in Europe, the USA, Korea and Japan. He took part in several recordings with Concerto Romano, Abchordis Ensemble, La Cetra, Il Pomo d'Oro, Musica Antique Latina and Ensemble Mare Nostrum; moreover, he recorded for several radio stations such as Rai Radio 3, Radio Vaticana, France Musique, Radio Espace 2, WDR 3, ORF Ö1, Radio Televizija Vojvodine (RTV).

In 2012 he became the artistic director and conductor of Abchordis Ensemble. Since then, Andrea dedicated himself to a conscientious activity of research, aiming for the discovery of musical masterpieces of the past which are not performed in modern times, with special focus on the sacred repertoire of 18th-century Italy. He has conducted the Abchordis Ensemble in many important festivals, among others Festival d'Ambronay (France), Internationale Händel-Festspiele (Göttingen, Germany), Festival classique des Haudères (Switzerland), Mars en Baroque (Marseille, France), Les Riches Heures de Valère (Sion, Switzerland), Valletta International Baroque Festival (Malta), Purtimiro Festival, Pavia Barocca, Urbino Musica Antica, Festival Anima Mea and Festival Alessandro Stradella (Italy). Under his guidance the Abchordis Ensemble won the Public Prize at the showcase organized in 2013 by the REMA (Réseau Européen de la Musique Ancienne), and the first prize at the International Händel Competition 2015 in Göttingen (Germany). As harpsichordist and conductor of Abchordis Ensemble, he released two recordings entirely dedicated to the sacred music of Neapolitan Baroque, for the label SONY Deutsche Harmonia Mundi: *Stabat Mater* (January 2016) and *Dies Irae* (May 2018). These include unpublished works by Gennaro Manna, Aniello Santangelo and Giacomo Sellitto in their world's first recording.

As harpsichordist, Andrea Buccarella has been awarded the first prize by unanimous decision of the jury of the International Competition Musica Antiqua 2018 of Brugge (MAfestival Brugge).

**GIORDANO ANTONELLI**, Baroque Cello, former pupil of the great Russian cellist Ivan Monighetti, has attended a master of early music interpretation and baroque cello at the Schola Cantorum Basiliensis with Christophe Coin. In 1993 he has joined the Gustav Mahler Jugend Orchester, and a year later, the Prague Mozart Academy (Czech Republic), deepening the research and interpretation of the classical repertoire in the Mittel-Europa. Since 1994, Giordano Antonelli has regularly appeared in many European music festivals, and has been invited to perform as soloist, section leader or continuo at: Baroque Orchestra of Sevilla, Orquesta Ciudad de Granada, Kammer Orchester Basel, Théâtre Royal La Monnaie-Bruxelles, Baroque Orchestra of Granada, I Fiati di Parma, Prague Mozart Orchestra, il Giardino Armonico.

His interest for early music has led him to perform with directors such as Christopher Hogwood, Philippe Herreweghe, Fabio Biondi, Giovanni Antonini, Giovanni Acciai, to name just a few. From 1998 to 2003 he held the position as cello soloist at the Orquesta Ciudad de Granada (Spain). Giordano Antonelli has

founded in year 2000 the ensemble MUSICA ANTIQUA LATINA, based in Rome, specifically devoted to the early baroque repertoire. Furthermore, his scholar interest for the 5 strings violoncello piccolo, has led him to rediscover unknown masterworks of the baroque age. The cellist L.Quandt, Konzertmeister of the Berliner Philharmoniker, wrote about him: "...Giordano Antonelli is one of the rare musicians, who are able to create links between active musicians and music scientist,s as well as to build up and to lead ensembles which perform 'directly from the archives'." He performs often on a 5 strings Violoncello Piccolo P.A.Landolfi, Milano 1760.

7

**GIANNI LA MARCA**, Viola da Gamba, since 1992, I have collaborated with prestigious chamber groups performing in many Italian locations and abroad such as in Vienna (Musikverein - Brahms Saal) in Austria, Copenhagen and Odense in Denmark, Sydney in Australia, Santa Cruz and Seattle in USA, Belgrade (Serbian) Academy of Sciences and Arts) in Serbia, Hamburg (Musikhalle - Studio E), Kiel and Wolfsburg and Frankfurt am Main in Germany, Madrid and Palma de Mallorca in Spain, Hong Kong in China, etc. In 2007 I collaborated in France with the 'Ensemble Baroque de Nice directed by Gilbert Bezzina with whom I had the opportunity to perform in many prestigious locations among which stands the Hermitage theater in St. Petersburg (Russia) where I held a concert with the ensemble's soloists. In Italy I played with various ensembles and soloist in very important concerts and concert seasons such as in Udine where, for the season of the "Friends of Music", I performed a program for Viola da Gamba solo on the billboard, among others, with Trevor Pinnock. With the vocal and instrumental group "Rinascenza" of Rome, in 1993, I won the Absolute First Prize of TIM (International Tournament of Music). In 1995, in 2006 and in 2013 I was a soloist in the "Passione Secondo Giovanni" of JS Bach first with the Regional Orchestra of Lazio and the Markuschor of Monaco of Bavaria directed by H.Boenstedt, then with the baroque orchestra "Compagnia Lorenzo da Bridge" of Rome and lately with the Orchestra of the Teatro Lirico of Cagliari. I recorded for Vatican Radio and recorded for RAI and Canale 5. In addition to the low sound the tenor, the alto and the soprano of the family of leg violins. I often perform as a soloist, in a duo with a harpsichord or a theorbo with programs in which I insert all the main composers who wrote for this instrument from Ortiz to Forqueray. I have recorded 15 Compact Discs, two of which as soloist of the sonatas by JS Bach for Viola da Gamba and Harpsichord. Currently I teach at the "Ottorino Respighi" Conservatory of Latina.